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four of his incomparable views of Colorado, Utah, and Arizona; J. G. Brown, more of his street urchins and puppies; W. T. Richards, a picture which he has never excelled, in "Moonrise," showing a bit of shore-land quite remarkable in conception and treatment; George G. Maynard, another "Water-Witch," even more sensuous and pleasing than his former effort; Henry Farrar, seven bits of landscape, that showed his devotion to Corot; Austin Needham, two noteworthy works in "Moon of Autumn" and "A Nocturne"; James Henry Mosler, eight pictures, varied in theme and all of excellent quality.

Other artists, whose work merited extended notice did space allow, were Mrs. Rhoda Holmes Nichols, Merritt Post, Miss Althea Platt, R. M. Shurtleff, James Symington, A. T. Bricher, Frederick Dielman, H. Bolton Jones, George H. McCord, T. W. Wood, George H. Smillie, Alfred Fredericks, Miss Fidelia Bridges, C. C. Griswold, Arthur Parton, Walter Satterlee, Walter L. Palmer, F. K. M. Rehn, E. Wood Perry, W. H. Drake, Miss Alice Woods, Harry R. Poore, Everett L. Warner, Harry Fenn, Anna C. Murphy, S. P. R. Triscott, M. Petersen, G. E. Burr, J. E. Bright, Charles C. Curran, and M. F. Ochtman.

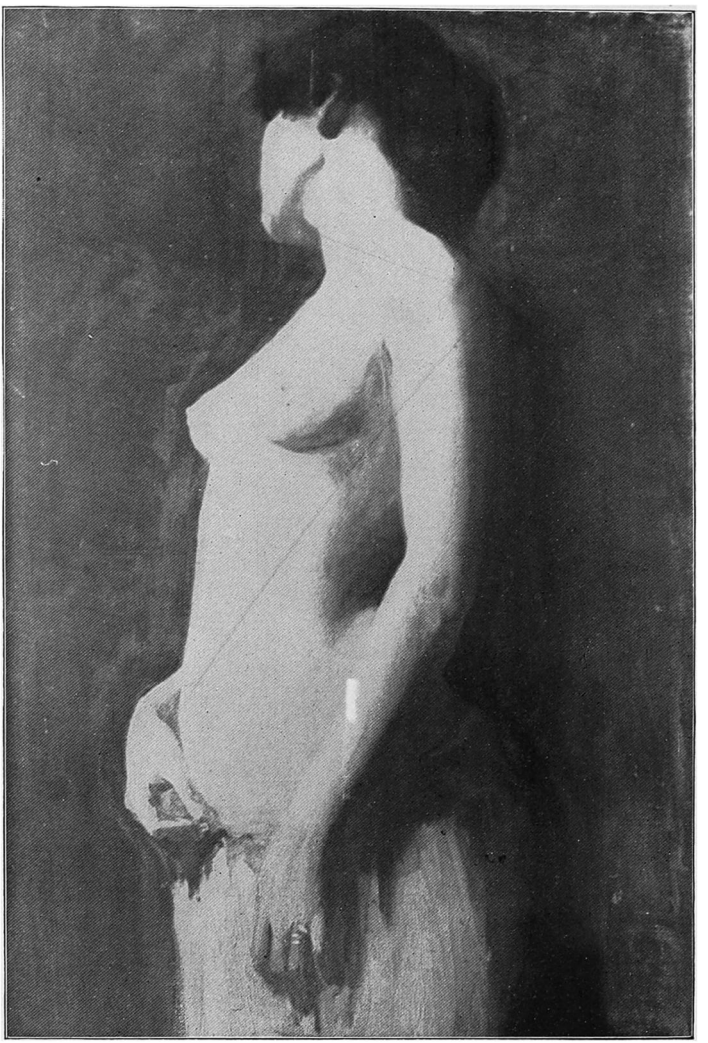
As might be expected in a collection of upward of five hundred water-colors, there were, together with the meritorious works, the usual number of trifling themes cleverly treated and ambitious themes bunglingly executed. On the whole, however, the average standard of the works shown was fully as high as in former exhibitions. Many, perhaps, would not regard the predominance of low-keyed pictures as militating against the interest of the show—this is necessarily a matter of taste—for in point of fact many of the finest water-colors shown in the galleries were of this character. The writer simply confesses a partiality for the brighter works formerly in vogue. He is willing to let the cult of the low-toned artist thrive until fashion calls a halt, and in the mean time is frank to acknowledge the merit of much that does not suit his fancy. For the deliberate treatment of water-colors as though they were oils, however, nothing can be said in justification, and the sooner the members of the society recognize this fact and use their accepted medium legitimately, the better for their exhibitions.

C. Howard Dudley.

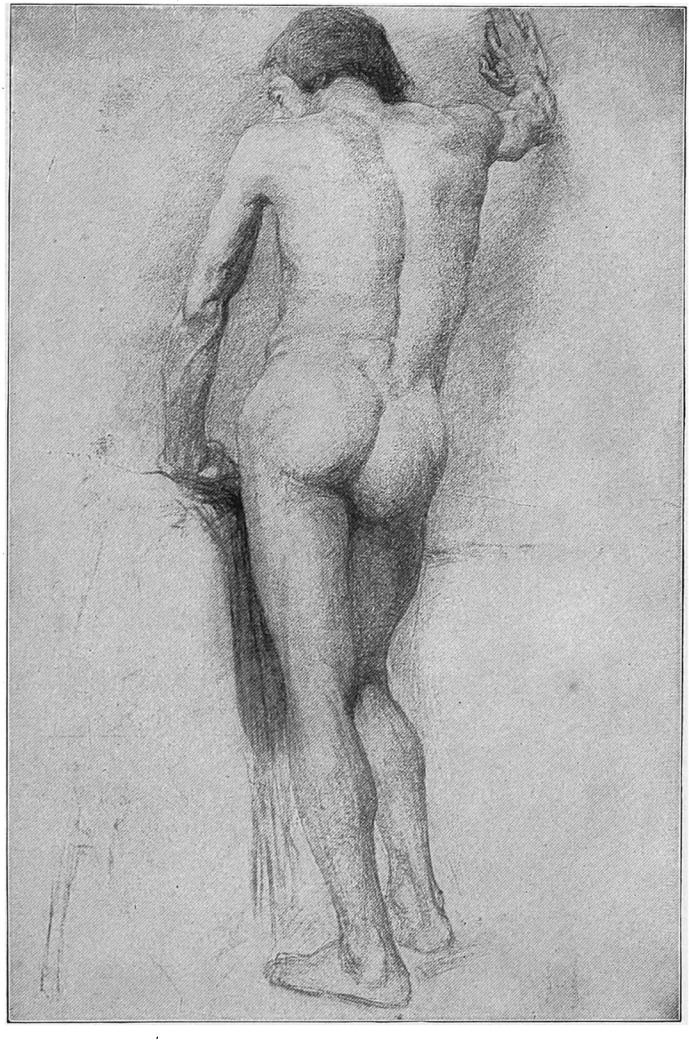
A QUARTETTE OF FIGURE STUDIES

The following four figure studies from life will be interesting to the reader, not merely from their grace and beauty, but as specimens of the work being done by the students in American art schools. They are reproduced here by courtesy of the Art Institute of Chicago, in whose class-rooms the original drawings and paintings were executed, and of whose instruction they are an exemplification.

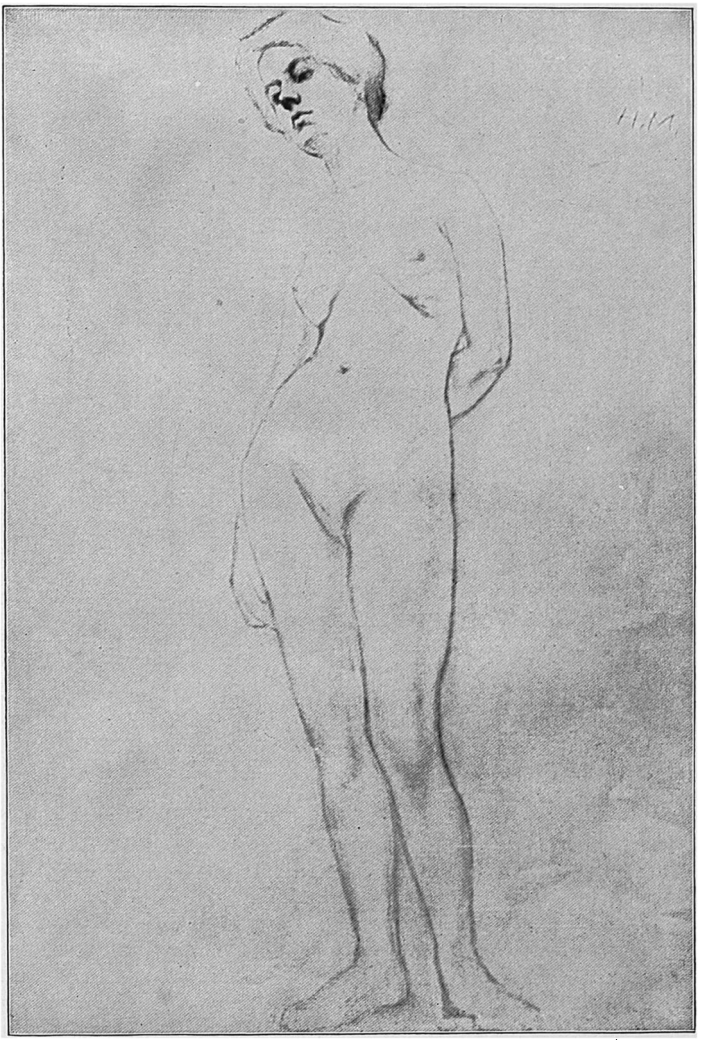
STUDY IN OIL FROM LIFE
By Louise A. Perrett
Art Institute of Chicago, 1902



STUDY IN OIL FROM LIFE
By Allen E. Philbrick
Art Institute of Chicago, 1902



CHARCOAL STUDY FROM LIFE
By N. P. W. Swanson
Art Institute of Chicago, 1902



CHARCOAL STUDY FROM LIFE
By Pearl H. Cook
Art Institute of Chicago, 1902